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in the fashion of his day might still goad his horse, even under its heavy trappings or barding. The cup-heeled spur, the terminal of this line, developed its sides somewhat in the fashion in which the box-heeled spur developed only the heel-plate and crest.

In the main line of spurs there was little differentiation of the heel-plate and sides of the spur, although we know that in the eighteenth century (and even in the seventeenth century) a hinge was here sometimes developed to fit the spur more accurately to the foot. We might mention, also, a curiously degenerate box spur, which occurred from the late seventeenth century, in which the sides entirely disappear, the heel-plate developing merely as a flange to be attached to the rim of a low shoe. It was, however, in the region of the neck and rowel that great changes took place in this third line of spurs. In the rowel such forms as star, rose, and foliate make their appearance: some of them attained enormous size by about the year 1600, while others grew smaller and smaller until in the spur of the modern trooper the points of the rowel are minute in size. Great changes also took place in the ridge of the spur. The maximum evolution in this structure appeared in the great rowel spurs of about the year 1600. Another change in the region of the ridge develops during the late sixteenth and seventeenth centuries, when ornaments occur between the neck and the heel-plate and eventually cause the neck of the spur to bend abruptly downward. About this time, too, many abnormal or monstrous forms made their appearance. In some, for example, the neck of the spur underwent lateral or vertical "fission" giving rise to two, three, five, or even a greater number of rowels.

We might mention, finally, extreme development in Spanish and Mexican spurs, some of which attain enormous size. In earlier types it was the rowel and neck which produced many varieties. In later ones it was the side and heel-plate which developed oddly. In some of the latter the sides of the spur became roped, scalloped, and massive—in cases so heavy that the pair weighs about five pounds.

We should not forget, by the way, the importance of the spur as a symbol of the high honor of knighthood, for on this account, if on no other, it received on all sides and during many centuries a degree of attention which clearly fostered its artistic evolution.

B. D.

## THE SCULPTURE OF PAUL MANSHIP

THE discerning frequenter of exhibitions of modern sculpture, especially in New York, for some four years past has noted and admired the occasional contributions of Paul Manship.<sup>1</sup> Too often in these exhibitions the trained eye saw for the most part only academic perfection and resulting lifelessness, lack of creative power, of originality, or of style. Occasionally promise of future achievement was indicated in some bronze or marble, but with very few exceptions this was all. In Mr. Manship's work, however, one was always face to face with actual accomplishment.

To the larger public interested in artistic achievement the first exhibition of Mr. Manship's sculpture, held in New York late last winter, created a veritable sensation. The extreme modernists and the academicians united in paying a tribute to his genius: his success was complete.

This success was repeated last summer at Bar Harbor, Maine, where a representative group of twenty-six bronzes by this gifted artist was shown. The exhibition was held in the Print Room of the Jesup Memorial Library from August 14 to September 2, and was visited by 2,860 people, which is believed to be a record attendance for a town of this size. It was installed by Edward Robinson, Director of the Metropolitan Museum of Art. Particularly effective was the placing of the Sun-dial,

<sup>1</sup>There are in the Museum at present three examples of the work of Paul Manship: the Centaur and Nymph, purchased in 1914; Pauline Frances—Three Weeks Old, the gift of Mrs. Edward F. Dwight; and the Flight of Night, recently lent to the Museum by A. E. Gallatin, and now shown with other American bronzes in Room 9 on the second floor.—The Editor.

the larger Briseis, and the Dancer and Gazelles: these were put on gray stands before a background of small pine trees.

Mr. Manship is an American. He was born in St. Paul, Minnesota, thirty years ago and here it was that he began his studies, afterward pursuing them in New York and Philadelphia. In 1909 he won the scholarship offered by the American Academy at Rome, and went to Europe, where he remained three years.

Arrived in Italy, Mr. Manship at first studied the work of Michelangelo and Donatello, but his true inspiration he found later in Hellenic art—the purest of all fountain heads. The art of India has at times also profoundly influenced him.

Manship is a striking example of Sir Joshua Reynolds's assertion, contained in one of his Discourses, that "the more extensive your acquaintance is with the works of those who have excelled, the more extensive will be your power of invention." His mind has acted as a crucible, into which various influences have been poured. Mr. Manship has found his inspiration now in the works of the great Greek sculptors, now in the creative period of Indian art, now in the glorious art of the Italian Renaissance; but always these arts have inspired him to create, not to produce lifeless interpretations, as was the case with such artists as Canova and David (I do not refer to his portraits), with their pseudo-classicism. His work is invariably full of vigor and fire.

The artist's portrait of his daughter, Pauline Frances—Three Weeks Old (1916), reflects his enthusiasm for the art of the Italian Renaissance. The infant is as closely

studied, as masterfully modeled, and as full of life as those of Donatello and the Della Robbias, although not possessing, owing to its extreme youth, their cherubic beauty. The influence of this period is also seen in Manship's medals—a branch of art in which he excels. His superbly designed medals entitled Jeanne d'Arc, St. Paul Institute, The Civic Forum, and Amor's Triumphus rank with the most notable achievements of modern times in this direction. They serve well to illustrate the artist's great sense of decoration, his style, his taste.

His debt to Greece and to Rome may be traced in such pieces as the Centaur and Dryad (1913), the Briseis (1916), the large Infant Hercules fountain (1915), made for the courtyard of the American Academy at Rome, the Lyric Muse (1912), and the Little Brother (1916). One should note the beautiful patina on these works, a quality common, indeed, to them all.

The lessons the artist has learned from Indian art, particularly from Hindu and Buddhist sculpture, one perceives in such examples as the very

graceful Dancer and Gazelles (1916), Sundial—Time and Hours (1916), and Flight of Night (1916). In these one sees the significance that the Indian artist attaches to gesture, as well as the symbolism of hands. His gazelles and his antelopes possess a smoothness and vitality one very rarely finds outside of Indian art.

A casual examination of Mr. Manship's bronzes will suffice to disclose his great reverence for the classical traditions and his love of the antique. That he has occasionally struck a purely modern note, however, is proved by such examples of his work as the



THE FLIGHT OF NIGHT  
BY PAUL MANSHIP

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Portrait Statuette (of a young woman), and the Yawning. The latter, which shows a girl seen in the nude at full length, stretching herself and yawning, is as modern in feeling and technique as if made by Rodin or Paul Troubetzkoy. The flesh fairly vibrates. This statuette, it is interesting to note, was made in Rome in 1912, from the same model as that used for the artist's Lyric Muse.

duced but tedious and uninspired work. Rodin's custom of often leaving a large part of his marble in its natural state has done much to assist in the growth of the present-day cult which delights in passing off the mere study or sketch, and the unfinished, as a complete work of art, as it does also in the short cut.

It was this regard for tradition, coupled



CENTAUR AND NYMPH  
BY PAUL MANSHIP

Early in his career Manship was attracted by Rodin, but this influence, fortunately, was of short duration. Rodin is a rock which has shipwrecked many young sculptors. He stands with Whistler (Manet and Degas are also of the company) as one of the great geniuses of the present epoch, but both are too individualistic to be successfully emulated. Their followers have pro-

duced but tedious and uninspired work. Too much stress is today put upon the virtue of mere originality; generally speaking, every great artist has based his art, and every great period of art has been based, upon what has gone before. When artists break away from, and entirely ignore, every tradition, or go back to the art of the savage,

they produce such strange objects as have lately been paraded before us in the guise of painting and sculpture.

Mr. Manship's work is characterized by a perfection of craftsmanship. He lingers over his work with a loving hand, as did the designers of the coinage of ancient Greece, the makers of Limoges enamel and engraved crystal, as did Cellini when working with gold and enamel, as did the medalists of the Italian Renaissance. With a wealth of detail and a finish as exquisite as attained by the French eighteenth-century maker of snuff-boxes, Mr. Manship's creations at the same time possess great simplicity and a perfect *ensemble*. A. E. GALLATIN.

#### FOR THE BOYS AND GIRLS

**T**HIS month I have written for you a little story about a lovely piece of Greek sculpture, a marble relief of a young horseman, that is shown in the large central hall of the Museum. Originally there were two men on horseback riding one behind the other, but the stone has been broken and only one horseman remains. After you have read the story, I hope you will want to look at this Greek horseman sitting so erect on his fine horse, and also to do a little hunting for some other things of which I will now tell you.

Go through the gallery past the stairway out into a large hall where there are models of buildings. Here you will find a model of a famous Greek temple, the Parthenon, which stood on a high hill in Athens. If you will look sharp, you will see a frieze around the top of the building inside of the columns. This represents the procession of the Panathenaea. In the model you can observe the place of the frieze, but each figure is small. Next walk straight through the next gallery to the north, which is filled with statues, and then turn to your left. On the walls of this room you will find casts of a part of this same frieze, of the same size as in the Parthenon itself. If you want to look at something else connected with the Panathenaic festival, return through the large hall and keep on toward the south

nearly to a doorway opening into the park and then go into a room to the left that is filled with Greek vases, big and little. Hunt until you find a case with some large vases and one very tiny one that are labeled Panathenaic vases. You notice that a horse race or a foot race or some athletic contest is shown on one side, for these were the prizes given to the winners of the races at the Panathenaic festival.

When you have finished this little Museum trip, you may like to sit down at home and write me about it. Address Miss Winifred E. Howe, Metropolitan Museum of Art, New York City.

#### AN ATHENIAN HORSEMAN

**I**N the far-away days, nearly three hundred years before Christ, a group of Greek youths sat on the yellow sands of a beautiful island in the deep blue Aegean Sea, with the foaming waves breaking just beyond. With wide-eyed interest they were listening to the stories of an old man, evidently their hero. Lysias—for this was his name—with his muscular frame, snow-white hair and beard, and deep-set, earnest eyes, was indeed a figure to stir boyish admiration, and such wonderful tales as he told!

This morning—August 28 of the year 270 before Christ—he was telling again a story the boys had often heard before, but for which they frequently clamored, the story of a small marble relief that any one might see in the market place of the town. It represented two horsemen, Lysias himself and his friend Euandros, and had been set up by them many years earlier, in gratitude to their gods—to Castor and Pollux perhaps, the twin gods famed for horsemanship—for giving them victory in the horse races of a great Athenian festival.

"Fifty years ago today," began Lysias, "was the eighth day of the great Athenian festival, held in honor of our patron goddess, the virgin Athena. The day was her birthday. I was a young man then and entered with the keenest joy into the happenings of each of the days of the feast. With my good friend Euandros I listened to musical contests—singing and playing on